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ABSTRACT

This 9-week curriculum workshop, "Buddy Books," is a creative art and writing partnership between middle and elementary schools. The workshop offers eighth-grade students an opportunity to use writing workshop methods to draft, revise, confer, edit, illustrate, and publish children's books with first-grade students at a neighboring elementary school. Benefits of the workshop method are that students: read, examine, and enjoy a variety of children's literature; participate in a cooperative learning experience; apply literary devices to their writing; write for a real audience; consider possible illustrations and cover art to enhance the text they have created; experiment with word processing, graphics, and layout; and create a partnership with an elementary school. Finished products include front and back covers, title, publishing, dedication, and about-the-author pages, and interesting illustrations to complement the literature they have created. The unit: offers an overview; suggests length and grade level; cites subjects and subtopics; notes equipment and materials needed; lists teacher resources; addresses National Arts Education Standards and other standards; identifies instructional objectives and strategies; provides a detailed instructional plan; and suggests assessment and extension activities. Contains 9 teacher references. A narrative instructional plan and other materials are attached. (NKA)

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The Kennedy Center ARTSEDGE WORLDCOM

Curricula, Lessons and Activities

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Curriculum Unit Detail

Buddy Books

This nine-week curriculum workshop is a creative art and writing partnership between middle and elementary schools. It offers 8th grade students an opportunity to use writing workshop methods to draft, revise, confer, edit, illustrate and publish children's books with 1st grade students at a neighboring elementary school. In addition, the students read, examine, and enjoy a variety of children's literature; participate in a cooperative learning experience; apply literary devices to their writing; write for a real audience; consider possible illustrations and cover art that will enhance the text that they have created; experiment with word processing, graphics, and layout; and create a partnership with an elementary school. Finished products include front and back covers; title, publishing, dedication, and about-the-author pages; and interesting, exciting illustrations to complement the literature that they have created.

Buddy Books creates a successful workshop environment in art, communications and first grade classrooms. It gives the students some often-needed direction, while still affording them choices. Although students' choices don't entirely rule this workshop, students still have numerous decisions to make in order to achieve the well-defined purpose--a children's book. Finally, Buddy Books provides a special audience--a young boy or girl whom eighth graders come to know through visits, videotapes and letters. Through sustained contact with elementary children, students break out of their traditional role and begin to assume the role of teacher, helping young children become more literate and fluent.

The following lessons are part of this unit:

- A Creative Art and Writing Partnership between Middle School and Elementary School

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The Kennedy Center ARTSEDGE WORLDCOM

Curricula, Lessons and Activities

A Creative Art and Writing Partnership between Middle School and Elementary School
(Part of Curriculum Unit Buddy Books)

Resource Type: lesson

Length: 9 weeks

Grade: K,1,2,3,4,5,6,7,8

Subjects: Design Arts, Language Arts, Visual Arts

Subtopics: Design, Literature, Technology

Overview: This nine-week workshop offers students an opportunity to use writing workshop methods to draft, revise, confer, edit, illustrate, and publish children's books with first graders at a neighboring elementary school. In preparation, the students will read, examine, and enjoy a variety of children's literature. While pursuing their writing and publishing projects, students will learn how to: apply literary devices to their writing, write for a real audience, consider possible illustrations and cover art that will enhance the text that they have created, and experiment with word processing, graphics and layout. They will also have the opportunity to participate in a cooperative learning experience by creating a partnership with another elementary school. Finished products include front and back covers, title, publishing, dedication, and about-the-author pages, as well as interesting, exciting illustrations to complement the literature that they have created.

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Equipment:	• Computer Mac or PC with Internet access
Media & Materials:	• Book: children's literature and illustrations • Software: 35 mm camera • Software: Photoshop, or similar software,
Printouts:	This lesson does not have any printouts.
Student Supplies:	Wide range of children's literature appropriate to the unit Art and paper supplies needed for each student to produce a children's literature book: Writing paper Pens 3 hole punched printer paper Brass fasteners Markers Colored pencils Drafting tools
Other Materials:	Funding for field trips Reproductions of artists' work Professional expertise of the art teacher and other applicable professionals
Related Textbooks:	
Teacher Internet Resources:	**Lesson and Extension Specific Resources:** • **Internet Pen Pals** *http://www.stolaf.edu/network/iecc/* The IECC (Intercultural E-Mail Classroom Connections) mailing lists are provided by St. Olaf College as a free service to help teachers and classes link with partners in other countries and cultures for e-mail classroom pen pal and project exchanges.

- **The On-Line Books Page**
  http://digital.library.upenn.edu/books/authors.html

  Hundreds of books are available online, thanks to this site. Teachers no longer need to order books, because students can have access to them straight from the Internet.

General Internet Resources:

- **Teachers & Writers Collaborative**
  http://www.twc.org/

  This nonprofit organization was founded in 1967 by a group of writers and educators who believed that writers could make a unique contribution to the teaching of writing.

- **WriteNet**
  http://www.twc.org/forums/

  This Web site was designed for teachers interested in teaching imaginative writing. At WriteNet, writers and teachers can share ideas on teaching creative writing in the schools, and administrators can share valuable administrative advice.

National Standards for Arts Education:

- K-4 Visual Art Content Standard 1 : Understanding and applying media, techniques, and processes
- K-4 Visual Art Content Standard 2 : Using knowledge of structures and functions
- K-4 Visual Art Content Standard 3 : Choosing and evaluating a range of subject matter, symbols, and ideas
- K-4 Visual Art Content Standard 4 : Understanding the visual arts in relation to history and cultures
- K-4 Visual Art Content Standard 5 : Reflecting upon and assessing the characteristics and merits of their work and the work of others
- K-4 Visual Art Content Standard 6 : Making connections between visual arts and other disciplines
- 5-8 Visual Art Content Standard 1 : Understanding and applying media, techniques, and processes
- 5-8 Visual Art Content Standard 2 : Using knowledge of structures and functions
- 5-8 Visual Art Content Standard 3 : Choosing and evaluating a range of subject matter, symbols, and ideas
- 5-8 Visual Art Content Standard 4 : Understanding the

visual arts in relation to history and cultures
- 5-8 Visual Art Content Standard 5 : Reflecting upon and assessing the characteristics and merits of their work and the work of others
- 5-8 Visual Art Content Standard 6 : Making connections between visual arts and other disciplines

Click here for additional information on the National Standards for Arts Education

Other National Standards:
- Language Arts 4, 5, 11

Source of Standards: McRel

For more on the Standards in other subjects, please refer to the Mid-continent Regional Education Laboratory (McREL) website.

State Standards, if any:

To search the State Arts Standards, please visit the National Conference of State Legislatures website.

Instructional Objectives: This nine-week workshop offers each student an opportunity to use writing workshop methods to draft, revise, confer, edit, illustrate, and publish children"s books with first graders at a neighboring elementary school. In preparation, the students will read, examine, and enjoy a variety of children's literature. While pursuing their writing and publishing projects, students will learn how to: apply literary devices to their writing, write for a real audience, consider possible illustrations and cover art that will enhance the text that they have created, and experiment with word processing, graphics and layout. They will aslo have the opportunity to participate in a cooperative learning experience by creating a partnership with another elementary school. Finished products include front and back covers, title, publishing, dedication, and about-the-author pages, as well as interesting, exciting illustrations to complement the literature that they have created.

Strategies:
- Teacher-directed instruction
- Distance learning
- Individual practice

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Instructional Plan:

The instructional plan for this lesson is best documented by the narrative account by the author. This detailed account describes the process she experienced in doing this lesson with partnering teachers, first and eighth grade students. Click here to see the narrative.

Assessment:

Assessment is an ongoing and cooperative effort. The teachers provide a series of reflective prompts and request paragraphs summarizing the strengths, weaknesses, goals, and strategies for improvement. Both the students and teachers evaluate the books, considering not only the final product, but also the consistency of effort, willingness to provide assistance to others, and overall enthusiasm for the art and writing workshop.

Personal assessment is essential; the students must be free to indicate their feelings about the finished product. They will consider the strength and validity of illustrations and evaluate them periodically regarding the concepts of unity, variety, and emphasis. You may use the following assessments, for the student, peer, and teacher.

Extensions:

Review the following student books, written by eighth-grade students:

The Big Rad Wolf
Written by Alisia Turzanski
Illustrated by Marysia Turzanski

Pete's Dreams
Written by Seth Olinsky
Illustrated by Seth and Judith Olinsky

Pollution is Here
Written by Rebekah Kisberg
Illustrated by Ken Fritzgerald

Teacher References:

Bibliography of Teacher References

Bunting, E. 1991. *Fly Away Home.* New York, NY: Clarion Books.
Cosgrove, S. 1990. *The Terry Brook Dragon.* Portland, OR: Graphic Arts Center Publishing Co.
Fox, M. 1993. *Radical Reflections: Passionate Opinions on*

Teaching, Learning, and Living. San Diego, CA: Harcourt Brace & Company.
Geisel, T. (Dr. Seuss). 1954. *Horton Hears a Who!* New York, NY: Random House. 1971. The Lorax. New York, NY: Random House.
Jeffers, S. 1991. *Brother Eagle, Sister Sky*. New York, NY: Dial Books.
Jennings, Kate F. 1992. *N.C. Wyeth*. Greenwich, CT: Crescent Books.
Melton, D. 1985. *Written & Illustrated by. . . .* Kansas City, MO: Landmark Editions, Inc.
Silverstein, S. 1964. *The Giving Tree*. New York, NY: Harper Collins. 1974. Where the Sidewalk Ends. New York, NY: Harper & Row.
Van Allsburg, Chris. 1985. *The Polar Express*. Boston, MA: Houghton Mifflin Co.
Van Allsburg, Chris. 1990. *Just a Dream*. Boston, MA: Houghton Mifflin Co.

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Review Date:

ARTSEDGENotes:

Instructional Plan: A Narrative Account

Buddy Books: A Creative Art and Writing Partnership Between Middle School and Elementary School
(By Jeanne Yaggi)

Note: the numbers in parentheses refer to the numbers for the National Standards for Visual Arts that this unit addresses at specific times in the instructional plan.

When entering room 211 in February, an administrator, teacher, or student might question what she sees. Watercolors, colored pencils, markers and assorted papers rest on some desks, while on others the rhyming dictionaries and thesauri are open.(1) In the corner two girls begin laughing as they read *Horton Hears a Who* by Dr. Seuss. One student pecks on the keyboard of the computer; beside him the printer is producing another student's written piece. Tapping is heard from the back of the room as two girls, nestled in the corner, measure the beats of a line of poetry. Two students beside them are actively engaged in a peer conference.

This is not chaos; this is our art and writing workshop--a classroom of enthusiastic eighth graders who are creating literature and illustrations with their friends in nearby Sheridan Elementary School. We are immersed in Buddy Books, a cross-age project that incorporates the arts with other curriculum areas.

BACKGROUND

Early in the December, I introduce the idea of writing and illustrating a children's book for a first grader. The first grade teachers from Sheridan Elementary School, Mrs. Wendy Kelsey and Mrs. Linda Desmond, and I pair our students, considering the personalities of both the eighth grader and the first grader.

Throughout the winter, we write to our buddies. Writing on first grade handwriting paper is both fun and challenging for our students! What a surprise to read what the first graders write to us! Also, we create videos (1)where we introduce ourselves and present mini-dramas to entertain (1,2,3,4,5,6). With the assistance of Mr. Craig Kaufman and Mr. Reginald Fatherly, our art instructors, students send personalized illustrated greeting cards (1,2,3,4,5,6) with messages and photographs (1) of themselves to our new friends. These communications generate enthusiasm and excitement for all classes.

In mid-January my class begins revisiting the world of children's literature (5). I give them a few days to reacquaint themselves with art and literature (5, 6) that offers a wide variety of themes by various authors and illustrators (5,6) who are childhood favorites. I remind my students that many children's books are meant to be read orally and so they read to each other. In their journals they describe the texts (5) and illustrations (4, 5, 6) that they loved as children.

We discuss the importance of meaningful themes, such as homelessness in *Fly Away Home* by Eve Bunting and *The Terry Brook Dragon* by Stephen Cosgrove; and environmental issues in *The Lorax* by Dr. Seuss and *Brother Eagle, Sister Sky* by Susan Jeffers (6). Other themes we examine include sibling rivalry, friendship, and multicultural tolerance (6). Shel Silverstein's recording of his own poetry in *Where the Sidewalk Ends* reminds us of the importance humor plays in literature as we laugh at real-life situations in such poems as "Sick" and "Jimmy Jet and His TV Set" (6). My students soon realize that as children they also loved fast-paced entertainment, characters with intriguing names, magic, and heroes who could do things that they dreamed of doing (6).

As we are enjoying the literature, we point out the use of rhyme, sequence, rhythm, repetition, alliteration, onomatopoeia, similes, and metaphors. Our discussions also include how we choose books--by friends' recommendations and the appeal of the cover (2, 3, 4, 5, 6), author and plot summaries on the book jacket. We discuss the various sizes of books, styles and length (2, 3, 5, 6).

During the time that we are reading and studying the literature, our art teachers visit the classroom to discuss historical information regarding illustration and design (4, 5). Book renderings, slides and reproductions focus on famous illustrators and their work, culture, influences, and history (4, 5, 6). Students familiarize themselves with the works of various artists, such as Chris Van Allsburg (*Just a Dream* and *The Polar Express)* and N. C. Wyeth (*Robin Hood* and *Treasure Island) (4, 5).* Also, we examine the effectiveness of black and white illustrations, color illustrations, and photographs. (1,2,3)

Following this examination of texts and illustrations, (1,2,3) I ask my students to respond by writing four paragraphs (6), considering the questions provided in the Literature Study provided with this unit.

During these early stages, I also encourage community involvement. A local bookstore owner, (6) computer graphics expert, (2, 3, 5) and a children's literature professor (6) from a local university visit our class to discuss children's literature and to read some of their favorite books to us. A representative from a local library supply company explains the physical process of binding and publishing books (1), as well as the importance of cover art in marketing a book (5,6). Finally, an employee of a local printing business talks with the students about the art of typography (2, 3, 5). Many of these letter styles can be duplicated on the computer during the printing process.

BUDDY BOOKS BEGINS

Our initial responsibility is to plan the first visit with our first grade buddies. The purpose of the visit is two-fold. Through personal interviews, we want to get to know them better, putting them at ease with us, and we hope to get ideas for our books. (5) The interview questions, which we brainstorm, merely serve as a guide. We encourage our first graders to talk about themselves. The interview consists of simple "yes" and "no" questions, as well as more thought-provoking ones. Each year the questions change to reflect the personalities and concerns of my individual students. (6) See the Interview Questionnaire for a few examples.

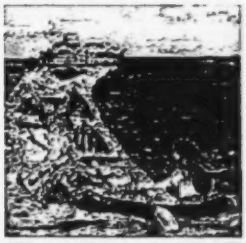
While the students are talking, I take photos of each pair of students; this photograph may be included in the completed book. (2) Another parent videotapes the students as they talk. (2) To conclude our visit, we serve refreshments and socialize.

WORKSHOP-IN-PROGRESS

"The first consideration in writing or teaching writing is choice of topic,"; writes Mem Fox. (Fox, 36) The day following our visit, we return to our classroom to begin our topic search. We spend two or three class periods brainstorming stories and illustrations. (3,4,5,6) As the class thinks about possible topics, we review the children's literature and art that we examined earlier in the month, and we discuss concerns that children have as they are growing up. (4, 5, 6) Loneliness, sharing, honesty and caring are possible themes for their stories.

During this time, the art instructors discuss and explore various media (5, 6) and techniques (1, 2) with the students in preparation for illustrating and constructing their own books. (1, 2) Students begin with basic sketches and ideas, following through to the finished product after the final story has been printed. (1, 2, 3)

While discussing themes, I remind them that, "Life isn't all sugar--there's a lot of vinegar as well. By denying the vinegar in literature, we provide bland, inoffensive, unappealing lies to children who know the truth."(Fox, 130) The theme that Rebekah chose, environmental problems, explores ways that our society abuses the environment. She examines the effects of land, air and water pollution.



Then there is WATER,
Yes, WATER, I say.
We pollute that too
In an awful way.

We dump things and pour things,
And throw things away,
We put things in WATER.
In the WATER, I say.

Her illustrations are collages depicting ways we cause pollution.(4,5) In the conclusion of her story, she writes:

> So stop it right now!
> Stop that pollution!
> Jennifer knows how.
> She knows the solution!

The following page contains a caricature of Jennifer(3), Rebekah's first grade buddy, holding two signs marked, "Stop pollution!" and "Stop pollution before it stops us!" Beneath these signs is a list of ten ways that we can work together to stop pollution.

In addition to choosing themes and topics, these young authors have to create and illustrate characters. (3)One of the most interesting is Seth's Pete Van Huven the Third, a "fine young man whose dreams don't turn out exactly as planned."

Pete had a vision.
He'd have a great life.
He would be famous
With a beautiful wife.
Salon
He'd be a cowboy or pirate
That went on a cruise.
He had only one problem—
What would he choose?

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In addition to decisions about cover art, typography, illustrations, themes and characters, (3) other vital choices include purpose, plot, setting, and literary devices. (6) Settings vary from baseball, football and soccer fields to caves, woods, amusement parks, even outer space.

At the beginning of each class, I teach mini-lessons on the effectiveness of literary devices, and I encourage my students to incorporate these in their literature. Ashish uses alliteration in the title of his story--*Ninth Inning Noah*--a tale about his buddy Noah, the hero of a baseball game. Carrie's clown has shoes "as long as hoagies".

Also, I emphasize point of view in mini-lessons. In choosing her point-of-view, Alicia writes the wolf's version of *The Big Rad Wolf*. Near the end, the three little pigs conspire to trap this "rad" wolf, who is a kind, gentle animal. They lure him down the chimney on the pretense of helping him. One little pig envisions the wolf falling into their hot kettle, and chuckles, saying to himself,

> He will never suspect a single thing.
> I bet this hot water will make him sing.

On the next page, the reader sees the "big rad wolf" peering down the chimney, exclaiming,

Then I looked down the chimney to see,
A cookbook open to Wolfricasee!

> She concludes her tale by reminding her reader of the theme:
> Be sure both sides of a tale you hear
> If the truth is what you hold so dear!

As the students are working on their texts and illustrations in the communication classroom, (3) the art teachers are called in for assistance. (5) They discuss computer graphics, typography, and copying techniques. (1) Also, the instructors help students decide on the sizes and shapes of the books, and illustrations to complement the stories. (1, 2) Carrie's story, for example, has a blue balloon on every page, so she created a book cover in the shape of a balloon. Natalie's story about different kinds of fish prompted her to make her book in the shape of a fish. Illustrations, use of color, type of paper, type and size of print, cover design, title illustrations, length of book and bindings (spiral bindings seem to be the most durable) pose additional decisions for our students.(1, 2, 3) These challenges are met individually and cooperatively while creating the text.

The elementary art teacher visits the classroom of the first graders and discusses self-portraits with the children. (2) She asks them to think about themselves engaged in their favorite activities and then draw themselves. (1, 2) The first graders give us these self-portraits which we use on our dedication page. (4)

Sometimes my students will ask the elementary students to write part of the plot or draw a certain character in the story. (3) Caring and sharing is the theme of one story; the art teacher asked the first grader to draw a picture of someone showing her that he/she cared about the child.(4) This picture is included in the book. (5)

As my students complete their texts, they begin to confer with their peers, art teachers, and me. (5) We consider the book's appeal to our audience by examining vocabulary and use of language, and relevancy of plot and theme.

Once we have completed peer and teacher conferences, as well as self-editing, (6) we begin to use the computers. When the stories are on disks, I review the final editing.

In addition to these individual decisions, we work cooperatively. (6) We decide on a name for our publishing company. We brainstorm lists of possible titles and then vote on one. Suggested titles for publishing companies have included Cool Kids Printing Press, Tiny Times Publishing Company, A+ Publishing Company, Pint-Size Publishing Company, Wee Books and Curtin Creators Company. Together we set up deadlines for each phase of the publishing process. (2) Groups of students have created crosswords, word searches, and mazes to be included in each book.(2) Like a publisher, we must complete our books on time in order for us to schedule a trip to Sheridan with our books. (2)

Once the final copy is printed, we visit the art rooms where the instructors assist students in the art media selection that complements various texts and typography, as well as the merits of using watercolor, charcoal, markers, colored pencils, acrylic and tempera paints, pop-up pages, doors and envelopes within the text. (1, 2, 3, 4, 5, 6) Remnants of corduroy, fur, and felt; magazine cut-outs and paper of all kinds are used to create visual and tactile images. (1)

The final page is an About-the-Author page. Here my students write a brief autobiography, stressing their writing and illustrating experiences. (4, 5) I encourage my students to "brag" about their accomplishments in writing and art. (5) Carrie includes the following in her About- the-Author page:

Miss Duitch participated in writing workshop while in eighth grade at Curtin Middle School. In that time she wrote a poem that inspired an eighth grader at Lycoming Valley Middle School to create a work of art. In addition, she has written a short story, essays, poetry collection and an autobiography. Also, she writes daily in her journal. The inspiration for this book, *David's Day at the Circus*, is David Smith, her first grade bud at Sheridan Elementary School.

This aspiring young author enjoys playing the flute in the Curtin band, going shopping, vacationing, and going to the movies. (6)

In describing her writing experiences for her About-the-Author page, Rebekah writes,

Miss Kisberg is an experienced writer. She has written eight stories in the last year during writing workshop in her communication class. These include short stories, essays, and a children's book. Her favorite piece is the ending that she wrote for James Thurber's "The Catbird Seat." Earlier in this school year, Miss Kisberg wrote a reaction to Harper Lee's *To Kill a Mockingbird.* In addition, she keeps a journal. (6)

This page may also contain the photograph taken the day that the first graders visited us. (1, 6)

As we complete our books, we share them with each other, practicing oral reading skills. Continuing with the decision-making process, my students decide if they want to dramatize any of the stories. (6) Some years they have presented dramatizations of their literature; other years they have chosen not to do that.

Assessment is an ongoing and cooperative effort. The art teachers and I provide a series of reflective prompts, and we request paragraphs summarizing the strengths, weaknesses, goals and strategies for improvement. Both the students and teachers evaluate the books, considering not only the final product, but also the consistency of effort, willingness to provide assistance to others, and overall enthusiasm for the art and writing workshop.(6) Personal assessment is essential; the students must be free to indicate their feelings about the finished product. They will consider the strength and validity of illustrations and evaluate them periodically regarding the concepts of unity, variety, and emphasis. (3) Examples of student, peer and teacher assessments are provided with this unit.

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ARTSEDGE

CHILDREN'S LITERATURE

Directions: Let's revisit the wonderful world of children's literature. This exercise will allow you to read many books that you may have forgotten.

I. Read at least one book that has TITLE

a. Rhyming verse _____

b. Prose _____

c. No written story _____

Paragraph #1 Why do you think the author chose to write the story in the manner he/she did? Do you think it was the best way to tell the story? Why?

_____

II. Read three stories that deal with the same theme by three different authors. Subjects you might consider are homelessness, environmental issues, sibling rivalry.

TITLE

a._____

b._____

c._____

Paragraph #2 Compare and contrast these three stories. Which story do you feel is most effective? Why?

_____

III. Read a book that contains

TITLE

a. colored illustrations _____

b. black and white illustrations _____

c. photographs _____

Paragraph #3 Why do you feel each author chose that specific type of illustration rather than another? Would another type of illustration be more effective?

_____

IV. Find your two favorite stories.

TITLE

a._____
b._____

Paragraph #4 Why are these books special? Consider the books' sizes, shapes, covers, pictures, story plots and evaluate how each of these qualities affects the book.

_____

INTERVIEW QUESTIONS FOR YOUR BUDDY

(Remember this is only a guide to give you ideas. If your buddy leads you away from the questions, follow-up with additional questions to pursue his/her interests.)

1. How many people are in your family and who are they?
2. Of all the people in your family, with whom are you closest and what is that person like?
3. Do you have any pets? If so, what kind? What is this pet's name? What is it like? Do you spend time with this pet, and if so, what do you do together?
4. What is your favorite sport? or activity? What do you like about it?
5. What is your favorite food? Who makes this food or where do you eat it?
6. What did you like most about all of the snow that we had this winter? How did you spend your time? Did you build anything special in the snow?
7. Do you have a favorite book? drawing? illustration? painting?
8. When I write a book for you, what types of pictures would you like to see?
9. What colors do you like?
10. When I write a book for you, what kind of story would you like me to write? What would you like to see happen in the book?
11. What is your favorite song? movie? television show? cartoon?
12. Do you have a favorite place? If so, describe it and why do you like it?

The following questions require more thought on your partner's part:

1. If you were alone on an island, what one person would you want to be with?
2. If you could go anywhere in the world, where would it be?
3. Do you have any heroes whom you admire?
4. If you could have any pet in the world, what would it be?
5. If you had three wishes what would they be?
6. What would you do if you were locked in a toy store?
7. Do you like music? If so, what is your favorite song?
8. What do you do on rainy days?
9. If you would be President, what would you do?
10. When you are sad, what cheers you?
11. Describe your very worst day? very best?
12. If you were president of a toy company, what toy would you create?

SAMPLE ASSESSMENT TOOLS FOR BUDDY BOOKS UNIT

Sample Prompts for Ongoing Personal Assessment

1. Briefly tell what new information you have learned from studying the works of various children's authors and illustrators. How do you think this knowledge will influence your text and illustrations?

2. In what ways were our visitors from the community (computer graphics expert, children's literature professor, typographer, book salesperson, etc.) beneficial to you in the process of creating your book?

3. How did the text influence your decisions about illustrations?

4. How did the illustrations influence your text?

5. As you wrote your drafts, what were some of the things you changed, or decisions you made from one draft to the next? Why did you make those changes?

6. Looking at your first draft and final draft of this piece, is there anything you notice that shows how you have changed as a writer?

7. What was the most difficult step in completing this assignment? Why was it difficult?

8. What was the easiest step in completing your book? Why was it easy?

9. What kind of response helps you the most as a writer and illustrator? Who gives you that response?

10. If you were designing an evaluation sheet to assess your book, by what criteria would you judge it? (For example, strength of illustrations, amount of effort, relevancy of theme, use of literary devices, etc.)

Sample Prompts for Ongoing Peer Assessment

1. What impressed you the most about this book?

2. What could the author/illustrator change (or add) to improve the book?

3. What does this writing mean? What is its purpose? What did you learn from this book?

4. In what ways are the text and/or illustrations that you are evaluating similar to the published works that we studied?

5. Cite examples of creative use of language, such as use of literary devices. Are these effective? Why?

Teacher Assessment Sample

Criteria Comments

1. appeal of cover _____

2. relevancy of theme _____

3. relevancy of plot _____

4. relevancy of character _____

5. use of literary devices _____

6. effectiveness of illustrations _____

7. consistency of effort _____

8. integrations of art and writing _____

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